

The
**JEWEL
OF
ASIA**

COMEDY
OPERA
IN WHICH
GEORGE W
LEDERER
PRESENTS
JAMES T POWERS

BOOK AND LYRICS BY
FREDERIC RANKEN AND HARRY B SMITH
MUSIC BY
LUDWIG ENGLANDER

VOCAL SCORE \$ 2.00 NET

PUBLISHED BY
JOS. W. STERN & CO.
34 EAST TWENTY-FIRST ST.
NEW YORK

The
Jewel of Asia

A NEW MUSICAL COMEDY

IN TWO ACTS



Book and Lyrics by

FREDERIC RANKEN

AND

HARRY B. SMITH

Music by

LUDWIG ENGLANDER



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Produced by Mr. George W. Lederer, at the Park Theatre, Boston.

The Jewel of Asia.

Characters.

PIERRE LEROUGE, an artist who is forced by necessity to act as waiter
in the café of Madame Hersillie **JAMES T. POWERS**
SIMOON PASHA, Minister of Police with up-to-date ideas. **GEORGE O'DONNELL**
MUFTI, janitor of the Pasha's domestic establishment **WILLIAM CAMERON**
YUSSUF POTIPHAR, a young Turkish noble, heir of his uncle, the
late Badeg Pasha **RITCHIE LING**
SERGEANT LAFITTE, the only surviving member of Napoleon's Old Guard. **HARRY SHORT**
HASHISH **E. B. KNIGHT**
BACKSHEESH } Bodyguards of Simoon Pasha { **FRANK SYMONDS**
ANATOLE, a student. **A. E. DECKER**
FRANCOIS, a student. **THOMAS MILLER**
A GENDARME } **FRANK G. HILL**
ALI, the Pasha's favorite swordsman. }
ZAIDEE, called the "Jewel of Asia," favorite better half of Simoon Pasha **BLANCHE RING**
MIMI, daughter of Sergeant Lafitte, employed in Mme. Hersillie's café. **RACHEL BOOTH**
HERSILLIE, proprietress of a café **CARRIE PERKINS**
CORINNE } Sisters in the millinery trade { **REINE DAVIES**
CONSUELO } **IDA GABRIELLE**
BEBE, an oriental innocent, with no knowledge of the world. **BESSIE GRAHAM**
PIERETTE } Grisettes. { **ERMINIE EARLE**
BABETTE } **MAUDE WYCHERLY**
AYALI } Favorite wives of Simoon Pasha { **HARRIET BURT**
SALALI } **BLANCHE BROOKS**
MEDORA } The { **CECIL ROHDA**
DELILAH } Wives { **MILDRED KEARNEY**
ZOBEIDE } **TERESA BRYANT**
ZAZA } of { **MABEL SLOCUM**
PERUNA } **ADA VERNE**
SAPOLIA } **MABEL VERNE**
PEROXIDA } Simoon { **GLADYS KRUM**
CASSIA } Pasha. { **YVONNE RIVERS**
WANDA } **LOUISE DE RIGNEY**
NYANZA } **AGNES ERRINGTON**
A PARISIAN THIEF **TOM COLLINS**
FIRST BEGGAR **MILO JOYCE**
SECOND BEGGAR **ROSS DALE**
ZUMRA } The { **IDA GABRIELLE**
TUTU } Pasha's { **LILLIE BRINK**
DUDU } Favorite { **ELLA RAY**
HATDEE } Dancers. { **ETHEL GILMORE**

Chorus of Act I.—Parisians, Wives of Pashas, Grisettes, Flower Girls, Gens d'Armes, Students, Soldiers, etc.

Act II.—Wives inherited by Pierre, Turkish Guards, etc.

SCENIC LOCALE.

Act I.—Paris. Café and Boulevard.

Act II.—Turkish Asia. Interior of the late Badeg's Harem.

STAGED UNDER THE PERSONAL DIRECTION OF MR. GEORGE W. LEDERER
MUSICAL DIRECTOR MR. MAX HIRSCHFELD

THE JEWEL OF ASIA

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7
The Jewel of Asia.

Opening Chorus.

Words by
HARRY B. SMITH.

Music by
LUDWIG ENGLANDER.

Allegro.

Piano. *ff*

Curtain.

Chorus.

The na - tives we, of dear Par-ee, Pro-ver - bi - al - ly

The na - tives we, of dear Par-ee, Pro-ver - bi - al - ly

gay and free, There is an air, So deb - o - nair A - bout the real Pa-

gay and free, There is an air, So deb - o - nair A - bout the real Pa-

ri - si - an; So at first sight, It's eas - y quite, To spot the mer - ry

ri - si - an; So at first sight, It's eas - y quite, To spot the mer - ry

Par - is - ite who all the year Con - ti - nues here A - mid its joys e -

Par - is - ite who all the year Con - ti - nues here A - mid its joys e -

ly - si-an. The girls possess a jaun - y style, A cer - tain walk, a
 ly - si-an. Jaunt - y style, cer - tain

cer - tain smile That while 'tis filled with wile and guile, Is quite a com - pli -
 smile, Filled with wile, filled with

ment; All the men com - pli - ment,
 guile; The men have cer - tain ways of dress, Bo he - mi-an 'tis more or less; A

All they are Pa - ris gent. Then
 rak - ish air, A leer - ing stare, That marks the Pa - ris gent. Then

here's Oh! here's to Pa-ris, — the world it would em-barrass To
 here's Oh! here's to Pa-ris, — the world it would em-barrass To

show an-oth - er ci - ty That is an - y - thing like this; For the
 show an-oth - er ci - ty That is an - y - thing like this; For the

na - tive or the stranger For the ro - ver and the ranger, Our Pa - ris is the
 na - tive or the stranger For the ro - ver and the ranger, Our Pa - ris is the

Ci - ty whose de - light no one should miss.
 Ci - ty whose de - light no one should miss.

Allegro grazioso.
 Entrance of Eight Milliners.

Up - on the bright par - ti - cu - lar day, The lit - tle Co - rinne a -

cross the way, Will op - en a shop, Where mon - ey will drop, Ver - y

ra - pid - ly in - to her po - cket; For lit - tle Co - rinne is so

clev - er, I'm told; That if you've a care for your sil - ver and gold, When you're

Call-ing on her, you will sure-ly not erer, If you leave your purse home and pad-

lock it; For if you have mon-ey, A - lon Monsieur! Your grip on it bet-ter be

strong Monsieur! When it comes to a bar-gain, we know who will win, She's a

charm-er of pur-ses, our lit-tle Co-rinne; For if you have mon-ey A-
(Little Corinne)
For if you have mon-ey A-

lon Mon-sieur! Your grip on it bet - ter be strong Mon-sieur! of
 lon Mon-sieur! Your grip on it bet - ter be strong Mon-sieur! of

talk she's a line, that can-not fail to win And a char-mer of purs - es, is
 talk she's a line, that can-not fail to win And a char-mer of purs - es, is

lit-tle Co-rinne. Students.
 lit-tle Co-rinne. Hi

girls! Neglect your hats a while, Come set your pret - ty caps for us, Come

o - ver here and have a smile, With wine we are ge - ne - rous, Now

pray ob - serve this sub - tle wink, It means come here and have a drink, Come

Girls.

Well!

here! come here! come here! come here! come here and have a drink!

well! of all the im - pu-dence, Such cheek is quite de - lect - a - ble; Re-

mem - ber Sir! that a mil - li-ner Is nothing if not re-spect - a - ble;

O -

ho in-deed? don't put on airs! Come here Oh! girls! for - get your cares! Hi

gar-cons hur-ry! Get in line! The girls in-sist on hav-ing wine.

Girls.
No! no! not we, You're

Rapping on Tables.

much too free. For if

O don't you care, ma - chérie. For if

you have mon-ey, A-lon Monsieur! Your grip on it bet-ter be strong Monsieur! of

you have mon-ey, A-lon Monsieur! Your grip on it bet-ter be strong Monsieur! of

talk she's a line, that can not fail to win And a charmer of purs-es is

talk she's a line, that can not fail to win And a charmer of purs-es is

lit-tle Co - rinne, Co - rinne, Co - rinne, Co - rinne, Co - rinne.

lit-tle Co - rinne, Co - rinne, Co - rinne, Co - rinne, Co - rinne.

"Pierre."

Words by
FREDERIC RANKEN.

Ensemble and Song.

Music by
LUDWIG ENGLANDER.

Allegro.

The musical score is divided into two main sections. The first section is a piano introduction marked *Allegro.* It consists of two systems of piano accompaniment. The first system has four measures of rest in the vocal staves, followed by two measures of chords in the piano part. The second system has four measures of chords in the piano part. The second section is a song section. It begins with a vocal part for 'Waiters.' with the lyrics 'What's the mat-ter?' and 'All is wrong, the cakes are bat-ter,'. This is followed by a piano accompaniment. The song section continues with a vocal part for 'Ser-vi-ettes' with the lyrics 'are soiled and rough;' and 'Gar-çon!'. This is followed by a piano accompaniment. The song section ends with a final chord in the piano part.

Allegro.

Waiters.
What's the mat-ter? All is wrong, the cakes are bat-ter,
All is wrong, the cakes are bat-ter,

Ser - vi - ettes are soiled and rough; Gar-çon! Gar-çon!
Ser - vi - ettes are soiled and rough; Gar-çon! Gar-çon!

Walters.

What's the mat-ter?

Cof-fee cold, The meat is tough, Oh! ev-ry-thing is

Cof-fee cold, The meat is tough, Oh! ev-ry-thing is

wrong.

Time is fleeting,

Walters.

We'd be eat-ing On the

wrong.

Time is fleeting, Oui! Oui! Oui! We'd be eat-ing Oui! Oui! Oui! On the

fire our chops are burn-ing; For

fire our chops are burn-ing; Mes-si-eurs, Madams, par-don! For

our de-jeu-ner we're yearning.

our de-jeu-ner we're yearning, Please ex-cuse the long de-lay.

Exit Waiters.

Moderato. Mimi comes down.

Mimi.

Pray you all, don't cri-ti-cize, I'll tell you where the trou-ble lies; It is-nt here, it is-nt there, It's all on ac-count of Pi-erre.

quasi Recit

Who?

Who?

poco rit.

mf

Allegretto parlando.

Mimi.

Tempo di Valse moderato.

When Pierre is a-way from
go to the ope-ra and
ev-er I die and I

our good ca - fé, Ev 'ry thing wrong goes the live long day For
sit up a - bove, I like it the best, when they sing a - bout love, I
have the grace To se-cure a pass to the Heavenly place, A

it's Pierre this and it's Pierre that, From fill - ing your glass, to pro-
go rath-er ear - ly and there I a - wait, Pi - erre who is com - ing a
first class pas - sage I'll sure-ly take, in a roy - al cha - ri -

cur - ing your hat; And if he were here now, you'd not have a care, For
lit - tle bit late; The ope - ra com - men - ces, the mus - ic is rare, But
ot, Pull - man make; yet the first thing I'll ask of St. Pe - ter there, Will

I am his Mi-mi and he's my Pi - - erre.
 I'm on-ly thinking: where is my Pi - - erre?
 cer-tain-ly be: where is my Pi - - erre?

p

Pierre! Pierre! where are you dear? It's lone-ly as can be, if
 Pierre! Pierre! where are you dear? I can not en-joy it, if
 Pierre! Pierre! where are you dear? Oh! this can't be Heav-en, if

you are not here, The cof-fee is strong And the milk is not
 you are not here, The or-ches-tra plays And its mus-ic is
 you are not here, I could list to the harps And the mus-ic so

sweet, The chops are all burned And not fit to eat.
 sweet, The ten-or is hand-some, the danc-er pe-tite.
 sweet, I could take a walk on the sil-ver street.

Pi-erre! Pi-erre! Where are you dear? It's lone-ly as
 Pi-erre! Pi-erre! Where are you dear? I can-not en-
 Pi-erre! Pi-erre! Where are you dear? Oh! this can't be

La-la La-la Where are you dear? It's lone-ly as
 La-la La-la Where are you dear? I can-not en-
 La-la La-la Where are you dear? Oh! this can't be

Chorus.
 Pierre! Pierre! Where are you dear? It's lone-ly as
 Pierre! Pierre! Where are you dear? I can-not en-
 Pierre! Pierre! Where are you dear? Oh! this can't be

can be, if you are not here, The pas-try is bad And the
 joy it, if you are not here, The house is a-blaze And the
 Heav-en, if you are not here, I could sit and rest On a

can be, if you are not here, The pas-try is bad And the
 joy it, if you are not here, The house is a-blaze And the
 Heav-en, if you are not here, I could sit and rest On a

can be, if you are not here, The pas-try is bad And the
 joy it, if you are not here, The house is a-blaze And the
 Heav-en, if you are not here, I could sit and rest On a

steaks are rare, Oh! we can't run the place, with - out Pi -
 la - dies are fair, But to me it's not ope-ra, with-out Pi -
 gold - en chair, But it would not be Heav-en, with-out Pi -

steaks are rare. Who? Pi -
 la - dies are fair. Who? Pi -
 gold - en chair. Who? Pi -

steaks are rare. Who? Pi -
 la - dies are fair. Who? Pi -
 gold - en chair. Who? Pi -

1. 2. erre.
erre.

2. I' erre.
3. When

erre!
erre!

erre!
erre!

erre.
erre.

Beggars' Chorus.

Words by
FREDERIC RANKEN.

Music by
LUDWIG ENGLANDER.

Allegro moderato.

Beggars.

Hist! Hist!

Allegro moderato.

Piano.

p *mf*

Hist! Hist!

p

Hist! With a With a

mf *mf*

cau-tion, most dis - creet - ly Drawing near, With a

cau-tion, most dis - creet - ly Drawing near, With a

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below the notes. The piano accompaniment is in treble and bass clefs, featuring a steady eighth-note bass line and chords in the right hand.

shift-y, thrift-y, glance, we look a - round, we look a - round; We're pre-

shift-y, thrift-y, glance, we look a - round, we look a - round, look around, We're pre-

The second system continues the musical piece with similar vocal and piano parts. The piano accompaniment maintains its rhythmic pattern while the vocal melody progresses.

pared to van-ish quick-ly, If we hear The

pared to van-ish quick-ly, If we hear The

The third system concludes the page with the final vocal and piano staves. The piano accompaniment ends with a final chord, and the vocal parts finish their respective lines.

foot-steps of po - lice - men, on the ground, on the ground; Yet to

foot-steps of po - lice - men, on the ground, on the ground; Yet to

ben - e - fit by char-i - ty, We shout with reg-u - lar-i - ty, Oh!

ben - e - fit by char-i - ty, We shout with reg-u - lar-i - ty, Oh!

alms, give us alms! We cry, we cry with a -

alms, give us alms! We cry, we cry with a -

bil - i - ty, hu - mil - i - ty; We - ven - ture with ci -

bil - i - ty, hu - mil - i - ty; We - ven - ture with ci -

vil - i - ty To stop each pass - er by, to

vil - i - ty To stop each pass - er by, to

stop each pass - er by; Then it's tap, tap, tap, For we

stop each pass - er by; Then it's tap, tap, tap, For we

nev - er give a rap; Our wealth is a lit - tle pelf, Our

nev - er give a rap; Our wealth is a lit - tle pelf, Our

The first system of the musical score consists of three measures. The vocal part (treble and bass staves) has lyrics: "nev - er give a rap; Our wealth is a lit - tle pelf, Our". The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand.

lives we leav - en By the thought that Heav - en Helps the

lives we leav - en By the thought that Heav - en Helps the

The second system of the musical score consists of two measures. The vocal part has lyrics: "lives we leav - en By the thought that Heav - en Helps the". The piano accompaniment continues with chords and a steady bass line.

man, who helps him - self; Then it's tap, tap, tap, For we

man, who helps him - self; Then it's tap, tap, tap, For we

The third system of the musical score consists of three measures. The vocal part has lyrics: "man, who helps him - self; Then it's tap, tap, tap, For we". The piano accompaniment features a more active right hand with chords and a steady bass line.

nev-er give a rap, Heav-en helps the man, who helps him - self.

nev-er give a rap, Heav-en helps the man, who helps him - self.

This block contains the first system of a musical score. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal line. The melody consists of eighth and quarter notes, while the piano accompaniment uses chords and moving lines.

Dance.

This block contains the second system of the musical score, labeled "Dance." It continues the piano accompaniment from the first system. The melody is primarily composed of chords in the treble clef, with a more active bass line in the bass clef. The key signature remains one flat, and the time signature is 4/4. The dance section is characterized by its rhythmic chordal patterns.

(Mimi enters at end of dance)

32

Moderato.

Mimi.

mf *p* *f*

Pierre! Pierre!

Where are you? dear! The hours pass but slow-ly, if you are not

here; I'm sad without you, dear! And hun - gry quite, So

pp Hours growing late And we're hun - gry quite, We

Hours growing late And we're hun - gry quite, We

dull is the day, that with you here, is bright; Pi-erre!

have-n't a sou, For the com - ing night; Pierre!

have-n't a sou, For the com - ing night; Pierre!

Pi - erre! Where are you? dear! The hours pass but slow - ly, if

Pierre! You should be here.

Pierre! You should be here.

you are not here; I would, I were with you, I — care not

There's com - fort in - side And there's food to

There's com - fort in - side And there's food to

where, Life is not worth the liv - ing, without Pi - erre.

Pierre.

Who?

spare, But we can't get a bit, with - out Pi - erre.

spare, But we can't get a bit, with - out Pi - erre.

Please Don't Move!

Words by
FREDERIC RANKEN.

Music by
LUDWIG ENGLANDER.

Allegro moderato.

Voice. *Pierre.*

1. As I

f

^

v

travel a - round this bus y world, The cu rious things I
man— had started to cross the street, At - tired in a man - ner

see, — I like — to keep in my mem - o - ry deep, So a
trim, — When he slipped and fell and a keg — of beer From a

The musical score is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 6/8. The tempo is marked 'Allegro moderato.' The score is divided into three systems. The first system shows the vocal melody starting with a whole note rest, followed by a half note 'Pierre.' and a quarter note '1. As I'. The piano accompaniment begins with a forte 'f' dynamic and a series of eighth and sixteenth notes. The second system contains the first line of lyrics: 'travel a - round this bus y world, The cu rious things I man— had started to cross the street, At - tired in a man - ner'. The piano accompaniment continues with a steady eighth-note pattern. The third system contains the second line of lyrics: 'see, — I like — to keep in my mem - o - ry deep, So a trim, — When he slipped and fell and a keg — of beer From a'. The piano accompaniment features some triplet markings (indicated by a '7' over the notes) in the right hand.

cam - e - ra I've with me; When fa - mous men or
wag - on dropped on him; It chanced that I was

wom - en I pass, The chance I al - ways seize To
pass - ing by, While in the mud he lay, As he

say quite free: "Will you fa - vour me? With just a mo - ment,
kicked his leg To get rid of the keg, I stopped a bit to

please!"
say:

"Please don't — move! Please don't — move! I
 "Please don't — move! Please don't — move! You

don't ob - ject if you want to swear, I know you're bus-y but
 look so queer with a load of beer, It's luck-y I've got — my

don't you care. Please don't — move! Please don't —
 ko - dak here. Please don't — move! Please don't —

move! — I nev - er can miss Such a chance as this, So
 move! — A fire en-gine humming Right o - ver you com-ing, But

Please don't move!
 Please don't move!

Chorus.

Please don't — move!
 Please don't — move!
 Please don't — move!

f

Now — just look pleas - ant, ex -
 As a car ran o - ver, I

Please don't — move!
 Please don't — move!
 Please don't — move!

cuse my smile, Your coat's so fun - ny, It's last year's style;
took him quick, I said: "with your legs off you can - not kick"

It's be -
lf ___

Please don't ___ move! Please don't ___ move! ___
Please don't ___ move! Please don't ___ move! ___
Please don't ___ move! Please don't ___ move! ___

gin - ning to rain and you've on - ly a cane, But
 you are in a hur - ry, Go on and wor - ry, But

But
 But
 But

1. please don't move!" 2. A — move!"
 please don't move!"

please don't move!"
 please don't move!"
 please don't move!"

We Say we'll Do a Thing, but then we Don't.

Words by
JAMES T. POWERS.

Music by
LUDWIG ENGLANDER.

Voice. *Moderato.* *Allegro.*

1. When some kind friend comes
2. The trou - ble in your
3. When you are run - ning

Piano. *mf*

up to you And tells you what some fel - lows said, That you said this, and
house be-gins, When cook is spoil - ing all you eat, She roasts the roast and
short of cash, The house ex - pens - es make you blue, There's the bill for coal, the

he said that, That starts the wheels right in your head; You swear that you will
burns the toast, She drinks a lot, she is - n't neat; You swear that you will
bill for wood, you real - ly don't know what to do; For dry goods and gowns the

be re - venged, The thing keeps run - ning in your brain And
 be re - venged, That you'll dis - charge her right a - way; Wifey
 bills come in, You see its for - ty for a hat; You

when you meet friends on the street, You start in to ex -
 says: "take care! she's list'n - ing there," And to your wife you'll
 say: just wait till I get home, I'll show her where she's

plain: "I'll smash him and I'll thrash him, Just as
 say: "I'll show her that I know her, I have
 at." I'll tell her: "I'm a fel - low Who will

soon as he is found, I'll make him eat his
 dealt with cooks be - fore, I'll take her by the
 nev - er stand for it," I'll show her, I'm the

hat I will, with him I'll mop the ground; I'll pick him up a-
 shoulder And I'll shove her through the door; I'll throw her trunk right
 Boss, I am, on her I'll quick-ly sit; I'll send that hat right

cross my knee And break his back in two, When I get through they'll
 af - ter her, She'll go this ver - y day, Just stand out - side and
 back a - gain, I'll be as hard as stone, Just wait un - til I'm

sweep him up, I'll show you what I'll do; But when you meet that
 lis - ten And you'll hear what I will say; But when you meet the
 through with her, 'Til I see her a - lone; But when you meet that

Quasi Recit.

gen - tle - men, it's ten to one you'll say: "Good
 cook her - self, it's ten to one you'll say: "Good
 wife of yours, it's ten to one you'll say: "Good

Moderato

morn - ing Bill! how are you? how do'ye do? I've got
 morn - ing Ann! Good morn - ing! how do'ye do? I've got
 morn - ing love! been lone - some dear to day, I've got

some - thing that I want to ask of you, Did
 some - thing that I want to ask of you, You
 some - thing pet that I would like to say, Re -

you go round the street and blow? And say that I was so and so? You
 say your room is dark at night, I'll put in a new e-lectriclight, I'll
 ceived a bill for you my dear And rath - er large it does ap - pear, But

are my friend and I would like to know; Now I
 change the pa - per, that will make it bright; I'll
 dar - ling! I will pay it, nev - er fear; I

know you would - n't say a thing like that, Of
 buy for you a nice new fea - ther bed, When your
 know you'd like to have a dress to match, My

such a thing, I'm sure you could not think, I
 work is through, I know you must be dead; Your
 dar - ling you can have it right a - way; Just

know you are my friend, still I've known you from a boy, Bill! Come
 roast beef it is fine, Ann! Your pies are right in line, Ann! The
 get an op - era cloak too And buy an - oth - er hat, do! Then

Refrain.

round the cor - ner let us have a drink.
 kit - chen's hot all - right, I'll fan your head. 1.-3. We
 send the bill to me and I will pay.

mf *p*

say we'll do a thing, but then we don't, We

think we'll say a thing, but then we won't; The

thing we think we're going to say, we'll say it to our-selves all day, but

when it comes the time, you know we don't. don't.

Twelve Pretty Wives from Turkey.

Words by
FREDERIC RANKEN.

Music by
LUDWIG ENGLANDER.

Allegro.

Piano. *ff* *mf*

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Allegro'. The piano part features a lively melody in the right hand and a supporting bass line in the left hand. The introduction is marked with 'ff' (fortissimo) and 'mf' (mezzo-forte). The vocal part enters with the lyrics 'twelve pretty wives, who are glad of our lives, 'Tho we live in the Pash-a's'. The piano accompaniment continues with a steady rhythm. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

Wives.
We are

twelve pretty wives, who are glad of our lives, 'Tho we live in the Pash-a's

Harem
Mufti.

I am Muf-ti the lad, who when they are bad, comes a - round with a whip to

Ha - rem, Ha - rem, Ha - rem,

scare 'em; Scare 'em, Scare 'em, Scare 'em,

Ha - rem; Where the cus - tom pre-vails, that we all must wear veils, Tho we're

Scare 'em.

p

bound to con-fess, we can't bear 'em;

I'm a - round to ob-serve, if they

The first system of the musical score. It consists of three staves. The top staff is a vocal line in B-flat major, starting with a treble clef and a key signature of two flats. The lyrics "bound to con-fess, we can't bear 'em;" are written below it. The second staff is a vocal line in bass clef, with the lyrics "I'm a - round to ob-serve, if they" below it. The third staff is a piano accompaniment in bass clef, featuring chords and a melodic line. The system ends with a repeat sign.

work up the nerve, As they fre - quent-ly do to tear 'em.

The second system of the musical score. It consists of three staves. The top staff is a vocal line in B-flat major, with the lyrics "work up the nerve, As they fre - quent-ly do to tear 'em." below it. The second staff is a vocal line in bass clef, with the lyrics "work up the nerve, As they fre - quent-ly do to tear 'em." below it. The third staff is a piano accompaniment in bass clef, featuring chords and a melodic line. The system ends with a repeat sign.

Bear 'em, Bear 'em, Bear 'em, Bear 'em.

Tear 'em, Tear 'em, Tear 'em, Tear 'em.

The third system of the musical score. It consists of three staves. The top staff is a vocal line in B-flat major, with the lyrics "Bear 'em, Bear 'em, Bear 'em, Bear 'em." below it. The second staff is a vocal line in bass clef, with the lyrics "Tear 'em, Tear 'em, Tear 'em, Tear 'em." below it. The third staff is a piano accompaniment in bass clef, featuring chords and a melodic line. The system ends with a repeat sign.

ob - serve,
He's 'round to observe, ob - serve, If we
I'm a round to observe,

the nerve,
work up the nerve, the nerve, As we fre - quent - ly do, to
If they work up the nerve,

tear 'em. Our
As they fre - quent - ly do, to tear 'em.

ha-rem, Won't wear 'em, We'll tear 'em, Won't
I'll scare 'em, Won't spare 'em, I dare 'em,

accel

wear 'em, We'll tear 'em; We're the wives of the Pasha of Turkey, of
I'll scare 'em; of Turkey,

mf

Tur-key, of Tur-key; Con-sid-ered both pret-ty and
of Tur-key, of Tur-key;

p

perk-y, O - ri - en - tal - ly speaking you know; We live as you may have con -

They live

clud - ed, Se - clud - ed, Se - clud - ed; Where

— as con-clud - ed, Se - clud - ed; Yes! you did;

gen - tle-men nev - er in - trud - ed;

If they did, I'd re - quest 'em to

The musical score is written for a voice and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat). The tempo and dynamics are not explicitly marked, but there is a *mf* (mezzo-forte) marking in the piano part of the second system. The lyrics are written below the vocal line, with some words split across lines. The piano part features various chords and melodic lines, including a prominent bass line in the first system and more complex chordal textures in the subsequent systems.

go, with my good stout whip, I'd go crack, crack, crack, with my

With a loud we know And a
good stout whip, I'd crack, crack, crack, crack, crack.

gen - tle - man in - trud - ing, Would - n't hes - i - tate con - clud - ing, It was

real-ly, real-ly, real-ly, real-ly, real-ly time to go;— We are

twelve pret-ty wives, who are glad of our lives, Tho' we live in the Pash-a's

ha - rem;

I am Muf - ti, the lad, who when they are bad, Comes a

We are hand-some, we are pret-ty, we're con -

round with a whip to scare 'em Yes! you are,

p

sidered cute and wit-ty; we're the la-dies of the fa-mous Pash-a's har -

So you are, the Pash - a's har -

The first system of the musical score. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The time signature is 2/4. The vocal lines contain the lyrics: "sidered cute and wit-ty; we're the la-dies of the fa-mous Pash-a's har -" and "So you are, the Pash - a's har -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

em.

em.

f

The second system of the musical score. It continues the vocal and piano parts. The vocal staves have rests with the marking "em." below them. The piano accompaniment continues with a similar rhythmic pattern, marked with a forte (*f*) dynamic.

The third system of the musical score, featuring the piano accompaniment. It continues the rhythmic pattern established in the previous systems.

The fourth system of the musical score, featuring the piano accompaniment. It continues the rhythmic pattern established in the previous systems.

The fifth system of the musical score, featuring the piano accompaniment. It concludes the piece with a final cadence.

'Twas Better Late than Never.

Words by
FREDERIC RANKEN

Music by
LUDWIG ENGLANDER.

Voice. Rose

Andantino.

mf *p*

Piano.

bye gone day, Such a maid as you or in the
youth they say Who loved the maid in the
age drew nigh, Un - mar - ried was this

ev - en I, Who'd oft - en wear An ab - sent air And a
same old way, He posed like this, Be - fore the miss, Then he
old, old maid And she said: "I see None will mar - ry me;" When there

sim - ple ques - tion an - swer — With a blank, blank
 had the nerve to ask her — For a lit - - tle
 came an ag - ed par - ty, — Who had pro - - per -

stare, — Then wait a - while, e'er she made re - ply. But
 kiss, — Asked this maid who's ne'er been kissed be - fore. But
 ty — And to woo her, his ad - dress - ses paid. But

Allegretto.

'twas bet - ter late than nev - er, The absent - mind - ed miss was ve - ry
 'twas bet - ter late than nev - er, A maiden can't go all un - kissed for
 'twas bet - ter late than nev - er, To mar - ry him was ve - ry, ve - ry

elev - er, She but fol - lowed out a rule, She had
 ev - er, In the dark he kissed her twice, Tho' 'twas
 elev - er, As a wid - ow with his cash, She had

late - ly learned in school: That 'twas bet - ter to be late, than
 late she found it nice: For 'twas bet - ter to be late, than
 Suit - ors young and rash, Which was bet - ter to have late, than

nev - er; Oh! it's bet - - ter late,

(Girls)

But 'twas bet - ter late, than nev - er; The
 But 'twas bet - ter late, than nev - er; A
 But 'twas bet - ter late, than nev - er; To

bet - - ter late, It's
 ab - sent mind - ed miss was . ve - ry clev - er; She had
 maid - en can't go all un - kissed for ev - er; In the
 mar - ry him was ve - ry, ve - ry clev - er; As a

bet - - ter late, That 'twas
 fol - lowed out a rule, She had late - ly learned in school.
 dark he kissed her twice, Tho' 'twas late, she found it nice.
 wid - ow with her eash, She had suit - ors young and rash.

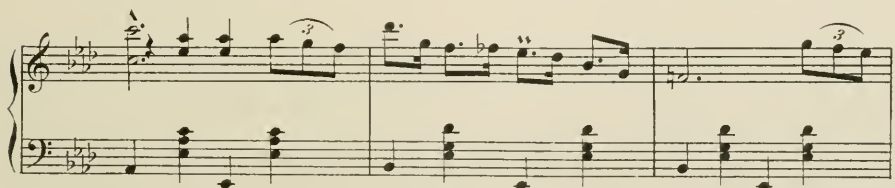
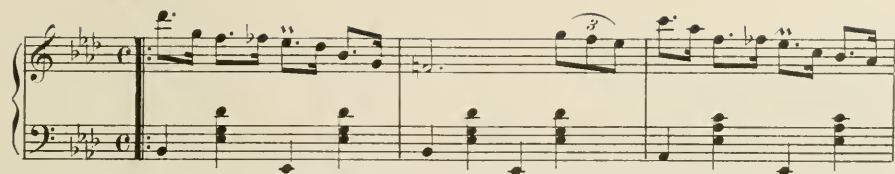
bet - ter to be late, than nev - er. nev - er.

1 & 2 *Fine*

mf

Dance.
Moderato.

59



Pasha's Entrance March.

Words by
HARRY B. SMITH.

Music by
LUDWIG ENGLANDER.

A la Marcia moderato.

Piano

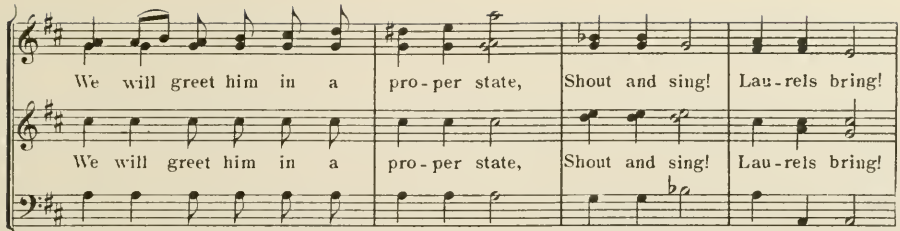
SOPRANO.

Yon - der ap - proach - es a po - ten - tate, Shout and sing! Lau - rels bring!

TENOR.

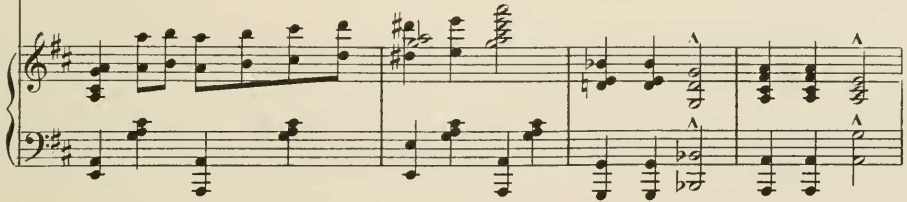
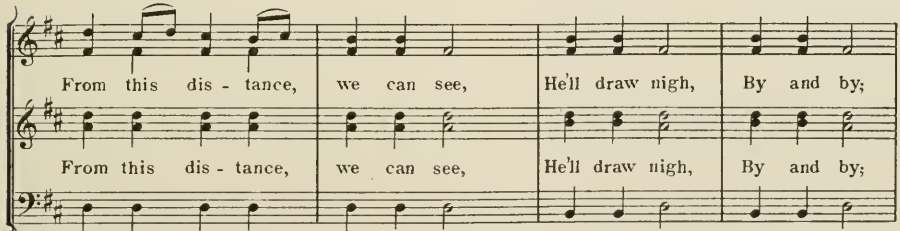
Yon - der ap - proach - es a po - ten - tate, Shout and sing! Lau - rels bring!

BASS.



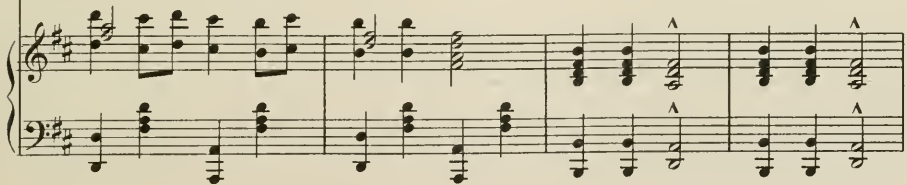
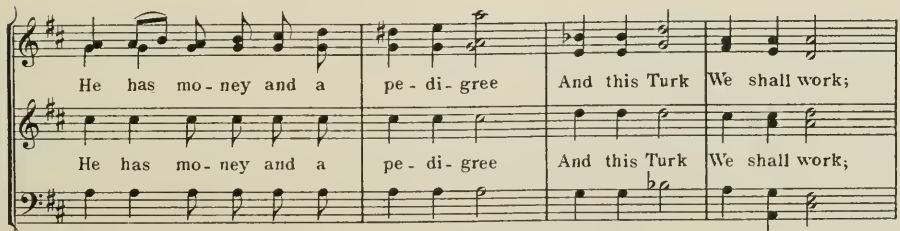
We will greet him in a pro-per state, Shout and sing! Lau-rels bring!

We will greet him in a pro-per state, Shout and sing! Lau-rels bring!

From this dis - tance, we can see, He'll draw nigh, By and by,

From this dis - tance, we can see, He'll draw nigh, By and by,

He has mo - ney and a pe - di - gree And this Turk We shall work;

He has mo - ney and a pe - di - gree And this Turk We shall work;



So let us make the wel - kin ring,

So let us make the wel - kin ring,

That seems to be the pro - per thing,

That seems to be the pro - per thing,

Let us make the wel - kin ring, this seems to be the pro - per

Let us make the wel - kin ring, this seems to be the pro - per

thing; ————— Bow then beauti-ful-ly, Bow du-ti-ful-ly,
 thing; ————— Bow then beauti-ful-ly, Bow du-ti-ful-ly,
 thing, pro-per thing;

The first system of the musical score. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts have lyrics: "thing; ————— Bow then beauti-ful-ly, Bow du-ti-ful-ly,". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a crescendo hairpin at the end.

For it is but his right-ful due, Har-mon-i-ous-ly,
 For it is but his right-ful due, Har-mon-i-ous-ly,
 For it is but his right-ful due, Har-mon-i-ous-ly,

The second system of the musical score. It continues the vocal and piano parts. The vocal parts have lyrics: "For it is but his right-ful due, Har-mon-i-ous-ly,". The piano accompaniment continues with a similar melodic and harmonic structure.

En-pho-ni-ous-ly, to cheer and shout for him is our cue.
 En-pho-ni-ous-ly, to cheer and shout for him is our cue.
 En-pho-ni-ous-ly, to cheer and shout for him is our cue.

The third system of the musical score. It continues the vocal and piano parts. The vocal parts have lyrics: "En-pho-ni-ous-ly, to cheer and shout for him is our cue." The piano accompaniment concludes the piece with a final chord and a fermata.

Ec - stat - i - cal - ly, Fa - nat - i - cal - ly, 'tis our de - light to

Ec - stat - i - cal - ly, Fa - nat - i - cal - ly, 'tis our de - light to

grov - el now, Hu - mil - i - at - ed, Con - cil - i - at - ed,

grov - el now, Hu - mil - i - at - ed, Cou - cil - i - at - ed,

poco rall.
In the dust we bow, in dust we bow; then beau - ti - ful - ly,

poco rall.
In the dust we bow, in dust we bow; then beau - ti - ful - ly,

poco rall.

Bow du - ti - ful - ly! For it is but his right - ful due,
Bow du - ti - ful - ly! For it is but his right - ful due,

Har - mo - ni - ous - ly, Eu - pho - ni - ous - ly, We glad - ly make the
Har - mo - ni - ous - ly, Eu - pho - ni - ous - ly, We glad - ly make the

wel - kin ring; Yon - der approach - es a po - ten - tate, Shout and sing!
wel - kin ring; Yon - der approach - es a po - ten - tate, Shout and sing!

Lau-rels bring! We will greet him in a prop-er state, Lau-rels bring!

Lau-rels bring! We will greet him in a prop-er state, Lau-rels bring!

The first system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are "Lau-rels bring! We will greet him in a prop-er state, Lau-rels bring!". The piano accompaniment features a steady bass line and chords that support the vocal melody.

Shout and sing!

Shout and sing!

The second system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are "Shout and sing!". The piano accompaniment features a steady bass line and chords that support the vocal melody.

I am the Pasha.

Words by
HARRY B. SMITH.

Music by
LUDWIG ENGLANDER.

Allegretto. *Simoon Pasha.*

1. You may search the sea, you may
fer-ring a - gain to my -

search the land From Ice - land's ice, to In - dia's strand; But
self a while, I bid you ob - serve this sar - cas - tic smile; I

nev - er you'll find, how - ev - er you try, A des - pot who's half as des -
use it now and a - gain for fun And it is con - sid - er'd a

Piano.

Allegro.

pot-ic as I.
dread-ful one.

Which no - bod-y, no - bod-y, no - bod-y, no - bod-y,
Which no - bod-y, no - bod-y, no - bod-y, no - bod-y,

Allegro.

f

Tempo I.

Ob - serve if you please, this
And al - so take note of this

no - bod-y can de - ny.
no - bod-y can de - ny.

Tempo I.

p

bas-i-lisk eye Its ev-'ry glance can pe-tri-fy; This
grue-some scowl, It caus-es the dogs to whine and howl, While

eye the proud-est of hearts can tame And this oth-er eye here, is
lit-tle boys see-ing it, run and yelp, The Pa-sha is scowling a -

Allegro.

just the same.
gain, help! help!

Which no-bod-y, no-bod-y, no-bod-y, no-bod-y, no-body can de -

Which no-bod-y, no-bod-y, no-bod-y, no-bod-y, no-body can de -

Allegro.

f

Tempo I.

This ear that e'er can hear, what-e'er Is
I've a lot of wives and they all are fair, I have

ny.

ny.

Tempo I.

go - ing on most ev - 'ry-where, Of gos - sip miss - es no
gath - er'd them in from ev - 'ry-where And nev - er you'll see in your

sin - gle bit And this oth - er ear here, is the mate to it.
mor - tal lives, A bet - ter train'd lot — of fright - end' wives.

We

We

hav - n't a doubt, we hav - n't a doubt, we hav - n't a doubt of
 hav - n't a doubt, we hav - n't a doubt, we hav - n't a doubt of

This haugh-ty nose, is a Ro - man one, Like
 For when I come home and my tem - per's worst, They

that.
 that.
 that.

that of the Duke of Wel - ling - ton; It is up to date, it is.
 run to see, who'll get my slip - pers first; They tremble when - ev - er my

up to snuff, I have on - ly one, but its quite e - nough;
face they see And with good rea - son, you'll all a - gree;

We

We

hav - n't a doubt, we hav - n't a doubt, we hav - n't a doubt of
hav - n't a doubt, we hav - n't a doubt, we hav - n't a doubt of

Allegro moderato.

For I am the

that, we hav - n't a doubt of that.

that, we hav - n't a doubt of that.

Allegro moderato.

Pa - sha, A great po - ten - tate And I pos - sess the keys of

fate; ————— My wives from Cir - cas - sia con - sid - er me

great And on my smile or frown they wait; ————— When

peo - ple ap - proach me, they do so with dread, For I've a tem - per

wild and free; All men who come near me, Must

trem - ble and fear me; So ter - ri - ble I am, So ter - ri - ble I am, As

ev - ry one can see.

For he is the Pa - sha, a great po - ten -

For he is the Pa - sha, a great po - ten -

tate And he pos - sess - es the keys of Fate; His

tate And he pos - sess - es the keys of Fate; His

The first system of the musical score consists of three staves. The top two staves are vocal staves with lyrics. The bottom staff is a piano accompaniment. The music is in 4/4 time and features a key signature of one sharp (F#). The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are "tate And he pos - sess - es the keys of Fate; His".

The piano accompaniment for the first system is shown in a grand staff (treble and bass clefs). It features a series of chords and single notes, primarily in the bass clef, supporting the vocal lines. The music is in 4/4 time and features a key signature of one sharp (F#).

wives from Cir - cas - sia con - sid - er him great And on his smile or

wives from Cir - cas - sia con - sid - er him great And on his smile or

The second system of the musical score consists of three staves. The top two staves are vocal staves with lyrics. The bottom staff is a piano accompaniment. The music is in 4/4 time and features a key signature of one sharp (F#). The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are "wives from Cir - cas - sia con - sid - er him great And on his smile or".

The piano accompaniment for the second system is shown in a grand staff (treble and bass clefs). It features a series of chords and single notes, primarily in the bass clef, supporting the vocal lines. The music is in 4/4 time and features a key signature of one sharp (F#).

When peo - ple ap - proach me, they
frown we wait;
frown we wait, or frown we wait.

do so with dread, For I've a tem - per wild and free;

So
All men who come near him, Must trem - ble and fear him;
All men who come near him, Must trem - ble and fear him;

ter-ri-ble I am, So ter-ri-ble I am, So ter-ri-ble I am, So

Tempo I.

ter-ri-ble I am, As ev-'ry one can see. 2. Re - see

ev-'ry one can see. see.

ev-'ry one can see. see.

Tempo I. Allegro vivo.

Finale Act I.

Words by
HARRY B. SMITH.

THE JEWEL OF ASIA.

Music by
LUDWIG ENGLANDER.

Allegro Vivo.

Piano. *ff*

Chorus.

To Tur - key, on to Tur - key, let us

To Tur - key, on to Tur - key, let us

Allegro.

go with - out de - lay to - day, be read - y To that land so Or - i -

go with - out de - lay to - day, be read - y To that land so Or - i -

en - tal, For we must no more in Pa-ris stay. To Turkey, on to

en - tal, For we must no more in Pa-ris stay. To Turkey, on to

Tur - key, to that land so sen - ti - men - tal, Come be read - y

Tur - key, to that land so sen - ti - men - tal, Come be read - y

One and all, for leav - ing just as quick - ly as you

One and all, for leav - ing just as quick - ly as you

may; To Tur-key, Come all to Tur-key let us

may; To Tur-key, Come all to Tur-key let us

The first system of the musical score. It consists of three staves: two vocal staves (treble and bass clef) and one piano accompaniment staff (grand staff). The vocal parts have lyrics: "may; To Tur-key, Come all to Tur-key let us". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

has - ten To Tur-key, Come all to Tur-key, let us

has - ten To Tur-key, Come all to Tur-key, let us

The second system of the musical score. It consists of three staves: two vocal staves (treble and bass clef) and one piano accompaniment staff (grand staff). The vocal parts have lyrics: "has - ten To Tur-key, Come all to Tur-key, let us". The piano accompaniment continues with a similar rhythmic pattern.

Simon Pasha.

When I

go.

go.

The third system of the musical score. It consists of three staves: two vocal staves (treble and bass clef) and one piano accompaniment staff (grand staff). The vocal parts have lyrics: "When I go." and "go.". The piano accompaniment features a more complex rhythmic pattern with eighth and sixteenth notes.

Allegro moderato.

catch that bold ab-sconder, Who with her hasdared to wander,

Pierre.
Yes! I would if I were you;

I will slay him, I will flay him, He has

carried off my fav-o-rite And I swear that he shall pay for it,

That's just what you ought to do.

I will starve him, slice and carve him,

Serpents fierceshall crush and coil him In hot vit-ri-ol I'llboil him,

That's a ver-y love-ly scheme,
Sa - bres slash him, Dag-gers gash him,

I will grind him in - to powd - er, I will make him in - to chowd - er,

I will look a perfect dream.
Chop his toes off, cut his nose off,

Wives.

Now if trou-ble e'er comes to
Allegretto.
poco a poco rit. *p*

This system contains the first musical staff with a vocal line and a piano accompaniment. The vocal line begins with a whole rest followed by a half note G4, then a quarter note A4, and a half note B4. The piano accompaniment features a rapid sixteenth-note arpeggiated figure in the right hand and a steady eighth-note bass line in the left hand. The tempo is marked 'Allegretto' and the dynamics include 'poco a poco rit.' and 'p'.

make you fret, You can mere-ly light a ci - ga - rette; Now if

The second system continues the musical piece. The vocal line has a half note G4, a quarter note A4, a half note B4, and a quarter note G4. The piano accompaniment maintains the same rhythmic patterns. The lyrics 'make you fret, You can mere-ly light a ci - ga - rette; Now if' are written below the vocal staff.

trou - ble e'er comes to make you fret, You can mere-ly light a ci - ga -

The third system continues the musical piece. The vocal line has a half note G4, a quarter note A4, a half note B4, and a quarter note G4. The piano accompaniment maintains the same rhythmic patterns. The lyrics 'trou - ble e'er comes to make you fret, You can mere-ly light a ci - ga -' are written below the vocal staff.

rette; And if an - y trou-ble bore you Trust to us we do im-plore you; To con-

The fourth system concludes the musical piece. The vocal line has a half note G4, a quarter note A4, a half note B4, and a quarter note G4. The piano accompaniment maintains the same rhythmic patterns. The lyrics 'rette; And if an - y trou-ble bore you Trust to us we do im-plore you; To con-' are written below the vocal staff.

Allegro.

Pierre.

I'm sure you are
 sole you we are read-y, we are read - y.

Allegro.

all ver - y kind,
 Oh! we're ver - y friend - ly, you'll
 Oh! we're ver - y friend - ly, you'll

ff

When af - - fairs of the na - tion go
 find.
 find.

m. g. m. g. m. g. m. g.
poco rit.
mf
Tempo di Valse Moderato.

wrong, Take out of your pock - et a match,

Go wrong, A

Go wrong, A

Cig-a - rettes from your case you will get, And

match, You get,

match, You get,

then you light up with a scratch; And soon all your

A scratch;

A scratch;

trou-ble is just a joke, The world is a bub-ble And

Moderato.

love ends in smoke, Yes! all an-noyance you soon for-get, When

you have lighted a eig-a-rette; The

Yes! all an-noyance you soon for-get;

Yes! all an-noyance you soon for-get;

poco rit. *p*

The musical score is written for a voice and piano. It begins with a vocal line in G-flat major (three flats) and 4/4 time. The lyrics are: "then you light up with a scratch; And soon all your". Below the vocal line are two staves for the piano accompaniment, which play chords and single notes. The tempo is marked "Moderato." and the key signature changes to D-flat major (two flats). The lyrics continue: "love ends in smoke, Yes! all an-noyance you soon for-get, When you have lighted a eig-a-rette; The". The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand. The score ends with a "poco rit." marking and a final piano part marked "p".

Tempo di Valse Moderato.

hundred dollars you owe, _____ Puff! Puff!

Puff!

Puff!

Tempo di Valse Moderato.

p

It fades from your sight, The trouble makers you know, _____

Puff!

Puff!

p

— Puff! Puff! You put them to flight, Let the oth-er man

Puff! Puff!

Puff! Puff!

walk the floor, my boy! Let the cred - it - ors growl and croak;

It is lit - tle you care, You are free as the air, While you smoke;

smoke, smoke. All Principals with Soprano I.

The hun - dred dol - lars you owe, —
 The hun - dred dol - lars you owe, —

— Puff! Puff! Puff! Puff! It fades from your sight, The
 — Puff! Puff! Puff! Puff! It fades from your sight, The

trou - ble mak - ers you know, — Puff! Puff! Puff! Puff! You
 trou - ble mak - ers you know, — Puff! Puff! Puff! Puff! You

The musical score is written for a soprano and piano. The key signature has two flats (B-flat major). The tempo and meter are not explicitly stated. The score is divided into systems. The first system shows the vocal entry with the lyrics 'smoke, smoke.' and 'All Principals with Soprano I.' followed by the main melody 'The hundred dollars you owe, —'. The piano accompaniment provides harmonic support. The second system continues the vocal melody with 'Puff! Puff! Puff! Puff! It fades from your sight, The'. The piano part includes a dynamic marking of 'ff' (fortissimo). The third system repeats the 'Puff!' pattern. The fourth system introduces the lyrics 'trou - ble mak - ers you know, — Puff! Puff! Puff! Puff! You'. The piano accompaniment continues with chords and moving lines. The score concludes with a final cadence in the piano part.

put them to flight, Let the oth-er man walk the floor, my boy! Let the
 put them to flight, Let the oth-er man walk the floor, my boy! Let the

cred - i - tors growl and croak, It is lit - tle you care, you are
 cred - i - tors growl and croak, It is lit - tle you care, you are

Pierre.
 To
 free as the air, While you smoke, smoke, smoke.
 free as the air, While you smoke, smoke, smoke.
 ff p

Quasi Recit.

Mimi.

Tur-key, will you go with me and help me spend my cash? I'll

go to keep an eye on you and help you cut a dash;

We would

We would

f

glad-ly go a-long with you, if you would pay the fare.

glad-ly go a-long with you, if you would pay the fare.

Allegro molto.

Wives.

Al- though dear Par- is so at- trac- tive is and life at home in -

The first system of the musical score for 'Wives.' It features a vocal melody in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lyrics are 'Al- though dear Par- is so at- trac- tive is and life at home in -'. The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both playing chords and single notes.

ac- tive is, we do what we are told to, as all well trained la- dies

The second system of the musical score. The vocal melody continues with the lyrics 'ac- tive is, we do what we are told to, as all well trained la- dies'. The piano accompaniment continues with chords and single notes.

should And though we hate to leave so sud- den- ly, When we were shopping

The third system of the musical score. The vocal melody continues with the lyrics 'should And though we hate to leave so sud- den- ly, When we were shopping'. The piano accompaniment continues with chords and single notes.

mer- ri- ly, we mind our lord and mas- ter, for we promised to be

The fourth system of the musical score. The vocal melody continues with the lyrics 'mer- ri- ly, we mind our lord and mas- ter, for we promised to be'. The piano accompaniment continues with chords and single notes.

good, we did, we prom-ised to be al ways ver - y, ver - y

good. Pasha.
E - nough! Lets away, This Par - is so gay, is no place for you to

Moderato.

stay. *Allegro moderato.* All Principals. Hi -

yah! Hi - yah! To the O - ri - en - tal land, We're go-ing for a

time so grand; Yes! O-ri-en-tal land's the

O-ri-en-tal land's the place for times so grand;

Yah! Hi - yah! To the O - ri - en - tal

The first system of the musical score is in B-flat major (two flats). It consists of four staves. The top staff is a vocal line with lyrics: "time so grand; Yes! O-ri-en-tal land's the". The second staff continues the vocal line with lyrics: "O-ri-en-tal land's the place for times so grand;". The third staff has lyrics: "Yah! Hi - yah! To the O - ri - en - tal". The fourth staff is a piano accompaniment with chords and moving lines in both hands.

place for times so grand; Hail! Ai -

Ai - yah! Hail!

land; Ai - yah! Ai - yah! Hail!

The second system continues the musical score. It also consists of four staves. The top staff has lyrics: "place for times so grand; Hail! Ai -". The second staff has lyrics: "Ai - yah! Hail!". The third staff has lyrics: "land; Ai - yah! Ai - yah! Hail!". The fourth staff is the piano accompaniment, featuring more complex chordal textures and melodic lines.

Hail!

Hail! A-board Yo-ho! To Stam-boul let us go,

Hail! A-

No more de-lay;

board Yo-ho! to Stam-boul let us go;

A-board then for Con-stanti-nople!

poco rit.

ah

Where all dress pic-tur-esque-ly And dance a bit gro-tesque-ly, O-da-

Pic-tu-resque And gro-tesque All

O-da-

f a tempo

lisk pose sta - tu - esque-ly, Where all the nautch girls smil-ing Woo with Their
 the Turks are Pic - tu - resque And gro -

lisk pose sta - tu - esque-ly

smiles be-guil-ing In the dance they slow-ly sway;
 tesque; Tur - kish peo - ple are While the

In the dance they slow-ly sway;

Yes sound-ing,
 Yes sound-ing,

Nar-gi - leh is sound-ing clear And the Tom - tom is

Sva

Yes!

Yes! ring-ing, The nar - gi - leh is wild - ly ring-ing, clear

ring-ing near, The nar - gi - leh is wild - ly ring-ing, is ring-ing

And we hark to the Mu - ez - zins strain.

And we hark to the Mu - ez - zins strain.

Where all dress pic - tu - resquely And dance a bit grotesque - ly,

Pic - tu - resque And gro - tesque,

Allegro molto.

ah

O - da - lisks pose sta - tu - esque - ly, Where all the nautchgirls smil - ing

All the Turks are Pic - tur - esque

O - da - lisks pose sta - tu - esque - ly, *loco*

sva

Woo with their smiles be - guil - ing In the dance they slow - ly sway.

And gro - tesque; Turk - ish peo - ple are.

In the dance they slow - ly sway, *Allegro molto, loco*

sva

sva

loco

Opening Ensemble.

Act II.

Words by
FREDERIC RANKEN.

THE JEWEL OF ASIA.

Music by
LUDWIG ENGLANDER.

Allegro con brio.

Piano.

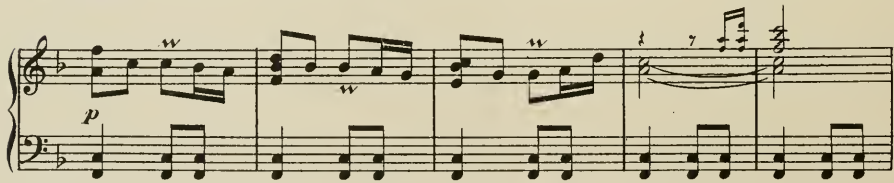
The musical score is written for piano and consists of five systems. The first system is marked 'Piano.' and 'Allegro con brio.' The second system has a 'Piano' dynamic marking. The third system has a 'Piano' dynamic marking. The fourth system has a 'Piano' dynamic marking. The fifth system has a 'Piano' dynamic marking. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

un poco meno

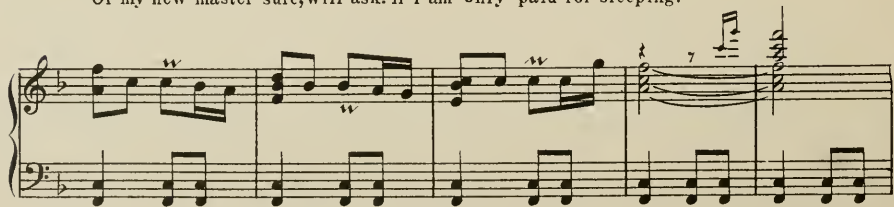
Bells

ritard.

Muffi speaks: "The hour is late, Towards noon its creeping, I must be up and at my task;



Or my new master sure, will ask: If I am only paid for sleeping."



Girls. Muf-ti. wake thee from thy slum - ber! Yes!Yes!

Girls. Mufti.

Yes! Yes! Day is here, — the hour grows late; Yes! I know,

Girls.

I'm up; Mark the hour's now nine in num - ber,

Mutti. Girls.

Keep still! con-found you! Some-bo - dy will hear; Op -

en our la-ticed gate!

Girls.
In the Ha-rem's deep se-clus-ion, Naught know we of male in-tru-sion;

Yet the thought comes o'er us steal-ing, fills us with a fool-ish feel-ing,

What if some fine young Prince charm-ing, Should come in here;

Would we find it so a-larm-ing? Should he dare to call us

"Dear?" Would the fates with joy sur-round us? Should he put an

What say— you?

arm a - round us? Oh! what would we

What say— you?

do? Oh! what would we

Nourmahel.

do? If a man came here, But there is no such luck And his

arm was thus mis-placed. I've no a-larm, for where's the harm In am

Mufi.

Tutu.

arm that's gone to waist? What's that? If he had an air and

was so de-bo-nair And it's said: they are al-ways, I'd ex-

plain it like this; If he stole a kiss, It's be-cause of his tak-ing

Mufi.

Dudu.

ways; The i-deal If he told me: "I was the love of his life," In a

sen-ti-mental chat, I'd say: "this salve is a way men have" And

Mufti speaks:
let it go at that.

Tempo di Valse moderato.
You can search this wide world o - - ver, From

Eng-land to far Ja - pan; For a nee-dle, nee-dle, nee-dle

with-in a hay - - stack, For an ut - ter-ly per - fect man; _____

_____ You may search for the treasures of Kidd, _____ For the

air cas - tles built in Spain; _____ But look a -

gain and you'll hunt in vain, For a thing that a woman can - not ex -

plain Dance

The first system of the musical score for 'plain Dance'. It features a treble and bass staff. The treble staff begins with a single note, followed by a series of rests. The bass staff contains a continuous sequence of chords and single notes. The key signature has one flat (B-flat), and the time signature is 2/4.

The second system of the musical score. The treble staff shows a series of chords and a melodic line. The bass staff continues with a rhythmic accompaniment of chords and single notes. The key signature remains one flat.

The third system of the musical score. The treble staff features a melodic line with eighth notes and a final chord. The bass staff provides a steady accompaniment. The key signature remains one flat.

The fourth system of the musical score. The treble staff has a melodic line with a final note. The bass staff continues with a rhythmic accompaniment. The key signature remains one flat.

The fifth system of the musical score, concluding the piece. The treble staff ends with a final melodic phrase. The bass staff concludes with a final chord. The key signature remains one flat.

Oh! What's the Use.

Words by
FREDERIC RANKEN.

Quartette.

Music by
LUDWIG ENGLANDER.

Pierre, Sultan, Mimi and Mufti.

Allegro moderato.

Piano. *ff*

Sultan. When a
Mufti. You

man starts out on this world of strife, Oh!
meet a girl with a ba-by stare, Oh!

Pierre.

what's the use? Oh! what's the use? Oh! what's the use of it all? To
what's the use? Oh! what's the use? Oh! what's the use of it all? You

toil and strug-gle, through-out his life. Oh!
praise her fi-gure, ad-mire her hair. Oh!

Pierre. All Pierre.

what's the use? Oh! what's the use? Oh! what's the use of it all? He
 what's the use? Oh! what's the use? Oh! what's the use of it all? You

mar-ries a girl, for he thinks it is best to set - tle him down for a
 speak of the depths of her lim - ped eye, de - clare that for her you would

life - long rest; but she wears the trous-ers, the coat and vest, Oh!
 glad - ly die; but she's "on" she knows, it's the same old lie, Oh!

Mimi. All.

what's the use? Oh! what's the use? Oh! what's the use of it
 what's the use? Oh! what's the use? Oh! what's the use of it

All. Pierre.

all? Man, man, down trodden man, liv- ing on pit- tance small, A
all? Man, man, poor foolish man, nev- er will take a fall, In-

Mimi.

Sad plaint he ut - ters, these words soft-ly mut - ters:
stead of his dy - ing, you'll find he is cry - ing; Oh! what's the_ use? Oh!

All. 1 2

what's the_ use? Oh!_ what's the_ use of it all? all?

Dance.

The piano accompaniment for the dance section consists of six systems of grand staves. The first five systems are in 2/4 time, featuring a steady bass line with eighth-note patterns and a treble part with chords and eighth-note figures. The sixth system contains a first ending (marked '1') and a second ending (marked '2') in 2/4 time, leading to a key change to D major (indicated by a sharp on the F line) and a change to 3/4 time. The final system continues in 3/4 time with a more active treble part.

All four.

The 'All four' section features a vocal melody and piano accompaniment. The vocal line, in 2/4 time, has the lyrics: "what's the use? Oh! what's the use? Oh! what's the use of it all?". The piano accompaniment consists of two systems of grand staves. The first system provides harmonic support for the vocal melody. The second system continues the accompaniment, ending with a final chord marked with an accent (^) and a 'v' below it.

Oh! Thou art Fair my Love.

Words by
FREDERIC RANKEN.Music by
LUDWIG ENGLANDER.

Andante molto sostenuto.

Piano.

An in-ven-to-ry of thy charms, my dear The pret-ti-est of fea-tures;
Thy wa-vy tress-es fair of gold-en hue, Thy willowed form entranc-ing;

I'll place up-on this can-vas here, Thou lov-li-est of crea-tures; As
The love-light in your eyes so true, At me now now glanc-ing; What

i-tem one, two eyes of blue, With pear-ly teeth, as i-tem two; Thine
brush can ev-er paint the smile. That on thy face, doth me beguile? Thy

Rose.

eye-brows arched, the whit - est skin To match the pur - i - ty with - in; Oh!
 por - trait done, is just be - gun, As well might one at - tempt the sun;

Tenor.

Oh

thou art fair, my love, my love And all my heart is yours, you know; I

thou art fair, my Rose, my Rose, Can aught com - pare with thee, who knows I

mf

live where thou art, ne'er shall we part, The love in my heart but grows, my love, Oh!

live where thou art, ne'er shall we part, The love in my heart but grows, my Rose, Oh!

cresc.

thou art fair, my love, my love And all my heart is yours, you know; As
 thou art fair, my Rose, my Rose Can aught com-pare with thee, who knows? As

sun-light scatters the gloom so cruel. Thou art my sun-shine, my love, my
 sun-light seat-ers the gloom so cruel, Thou art my sun-shine, my love, my

Jewel.
 Jewel.

sun-shine, my love, my Jewel.
 sun-shine, my love, my Jewel.

Love is a Game.

Words by
HARRY B. SMITH.

Music by
LUDWIG ENGLANDER.

Allegro.

Voice. 

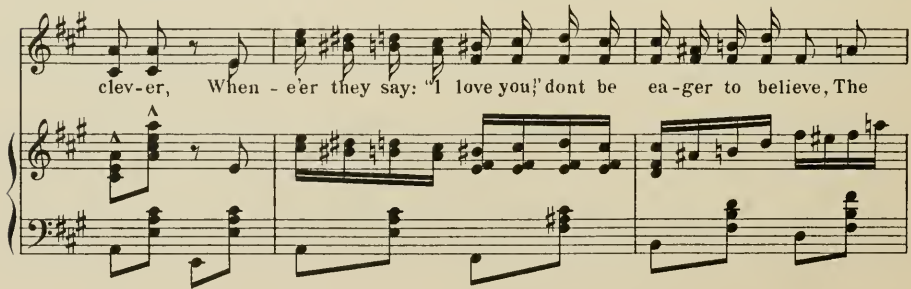
Piano. 

Allegretto grazioso.

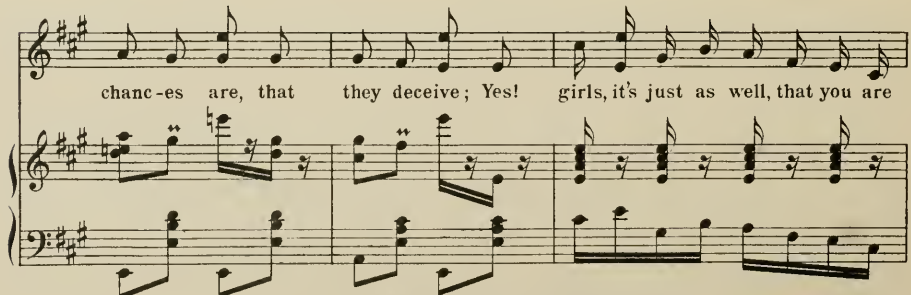
Men, they say, have been de-ceiv-ers ev-er, They're ev-er so



clev-er, When-e'er they say: 'I love you,' dont be ea-ger to believe, The



chanc-es are, that they deceive; Yes! girls, it's just as well, that you are



wa-ry, Both wa-ry and cha-ry; We thank you for the warning, but we

know them pret-ty well And us they can - not sell;

Girls up - on the o - ther hand are hon - est as the day,

mf

Nev - er would be-tray, nev - er would be-tray; Girls are not de-ceivers, as I've

oft - en heard 'em say: "That is their way,"

When a girl says: "Yes" to you, she don't mean: "No!" No! Oh! No!

That's quite so, They say ev - er what they think, you

do not have to guess, Their "No" don't mean "Yes!"

They

mf

say that men have been deceivers ev - er," So clev - er, so clev - er; When -

e'er they say: "I love you," don't be ea - ger to believe! The chanc - es are that

they deceive, So girls it's just as well that you are wa - ry, Both

wa - ry and cha - ry; We thank you for the warning, but we

know them pret-ty well You know; and us they can not sell.

Solo.
Love's a game that ev-ry play-er tries to win, With hope to

p

(Girls.) The prize is worth the winning;
gain a prize; Love's a game, it's

(Girls.) Take heed! be -

dan-ger-ous to gam-ble in, as wise men all ad - vise; _____

fore be-ginning;

— At that game, be sure you play not reck-less-ly, Or

(Girls.) The day you will be rue - ing;

you will rue the day; _____

Hearts may lead, but di - amonds are sure to win, the cyn -

(All Girls.)

ies say: Love's a game, that

ev - 'ry play - er tries to win, With hope to gain a

prize; Love's a game, it's

dan - ger - ous to gam - ble in, as wise men all ad -

vise; At that game, be

sure and play not reck - less - ly, Or you will rue the

day, Hearts may lead, but di - amonds are

sure to win, the cyn - ics say.

Dance.

124

Allegretto grazioso.



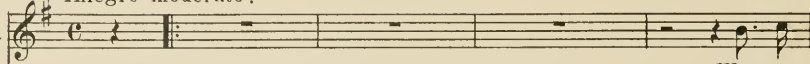
This page of musical notation is for a piano piece, consisting of six systems of staves. The notation is written for piano, with a key signature of three sharps (F#, C#, G#). The first system begins with a treble clef and a bass clef, with a tempo marking of 8. The first system features a complex rhythmic pattern in the treble clef, with eighth notes and chords, and a bass line with eighth notes and chords. The second system continues the pattern, with a dynamic marking of *mf* (mezzo-forte) appearing in the treble clef. The third system shows a change in the treble clef pattern, with a more melodic line, while the bass line remains consistent. The fourth system features a more complex rhythmic pattern in the treble clef, with eighth notes and chords, and a bass line with eighth notes and chords. The fifth system continues the pattern, with a dynamic marking of *fz* (forzando) appearing in the treble clef. The sixth system concludes the piece with a final chord in the treble clef and a bass line with eighth notes and chords.

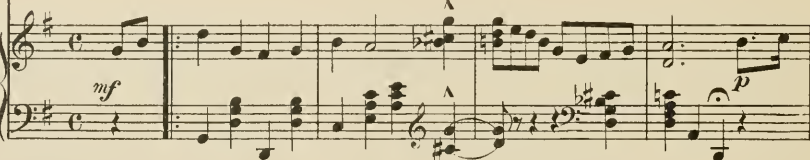
Words by
HARRY B. SMITH.

A Woman's "No" Means "Yes."

Music by
LUDWIG ENGLANDER.

Allegro moderato.

Voice. 

Piano. 

When I
When I

first pro-posed to Mol - ly, She de - clared that love was fol - ly. And she
called she was de - light - ed, Said: "my love was quite re - quit - ed," You can

would - n't mar - ry an - y man on earth; So I
guess our meet - ing was ex - tre - me - ly gay; Ver - y

went a - way in sor - row And a gun I tried to bor - row, Whis - key
long she thought I'd tar - ried, She was read - y to be mar - ried, Left it

cost me near - ly all that I was worth. But the
all to me, to name the hap - py day. With a

se - cond day there - af - ter, All my grief was turned to laughter, For I
ten - der kiss we part - ed, I was hap - py and light - heart - ed, But next

found a lit - tle let - ter in the hall; 'Twas the
morn - ing in my mail what do I find? Just an -

au - to - graph of Mol - ly, She was friend - ly and so jol - ly And she
oth - er note from Mol - ly, Say - ing: "she had seen her fol - ly, And she

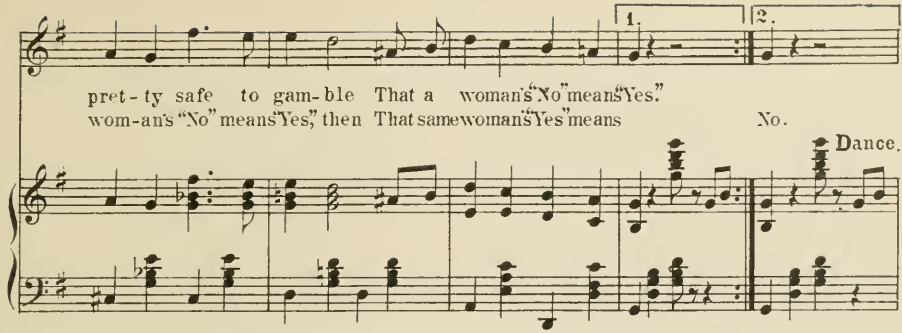
Refrain.

said: "she would be pleased to have me call;" When a
 thought she'd bet- ter change her lit- tle mind; When a

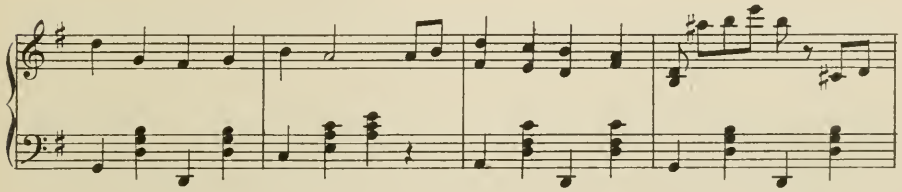
man says: "No" he means it, When a man says: "Yes," that goes; But a
 man says: "No" he means it, When a man says: "Yes," that goes; But a

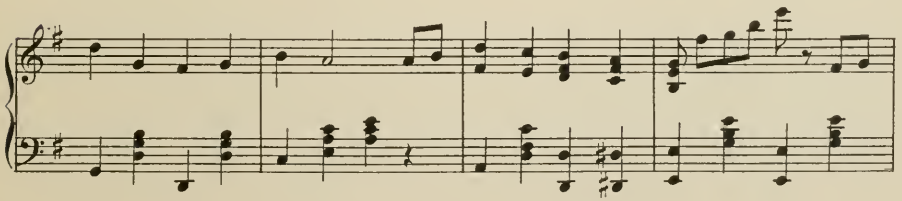
girl will keep you guessing And her hand she nev- er shows, Oh! a
 wom-an is a puz-zle, What she real-ly means, who knows? Still it's

girl is most con- fus- ing When her love she would con- fess; Still it's
 safe to be sur- mis- ing, As through life you blithe-ly go, If a



pret-ty safe to gam-ble That a woman's "No" means "Yes."
 wom-an's "No" means "Yes," then That same woman's "Yes" means No. Dance.






130
Wanted: a Fly.
or

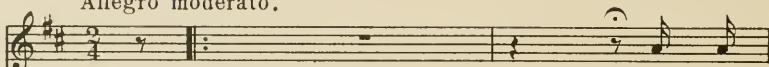
Words by
FREDERIC RANKEN.

The Spider and the Fly.

Music by
LUDWIG ENGLANDER.

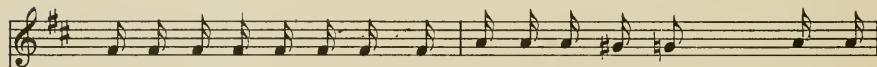
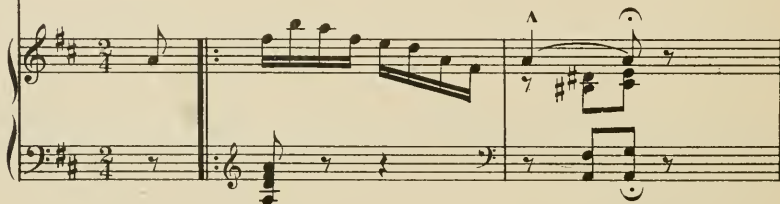
Allegro moderato.

Voice.

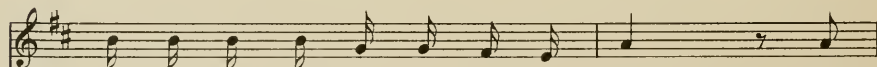


1st Verse (Pierre.) There was
2^d Verse (Mimi.) Now a
3^d Verse (Pierre.) "Shall we

Piano.

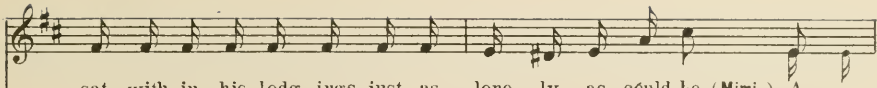


once a hung-ry spi-der And a bach-e-lor was he (Mimi.) And a
lit-tle fly was pass-ing, When she saw the sign un-ique, (Pierre.) Why how
take a han-som cab? "Remarked this bad-ly bat-tered wreck: (Mimi.) I sup-



most un-hap-py spi-der, I am sure; (Pierre.) He
pleas-ant when its just a lit-tle fly; (Mimi.) "How
pose you mean, re-marked it to the lass" (Pierre.) "No!

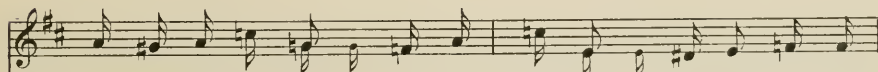




sat with-in his lodg-ings, just as lone-ly as could be, (Mimi.) A
cu-ri-ous," she mur-mured, I be-lieve I'll take a peek, (Pierre.) Then the
thankyou," said the fair one: But I'll take a "hors-e's neck" (Mimi.) And the

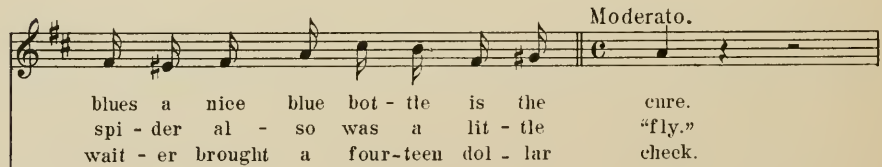
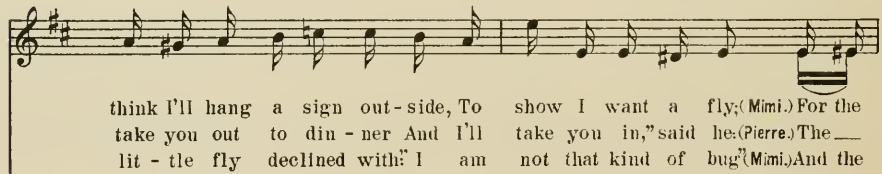
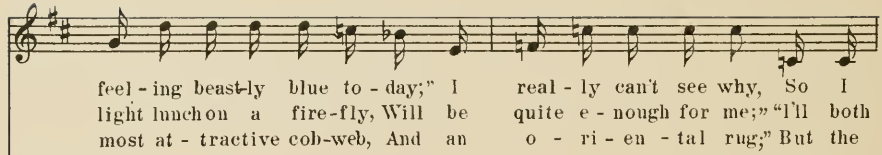


sin-gle life is hard-to long en-dure. (Pierre.) And he
spi-der must have wink'd his oth-er eye. (Mimi.) "Will you
gin-ger-ale went foam-ing in the glass. (Pierre.) "Won't you



grum-bled as a Bach-e-lor will grumble. say-ing I am
take me out to dine, If I go with you?" quoth she: "A
come and see my par-lor?" As he gave his love a hug, "I've a





(Pierre & Mimi.)

Want-ed: a fly, want-ed: a fly, same old sign out,—
 Want-ed: a fly, want-ed: a fly, same old bot - tle—
 Want-ed: a fly, want-ed: a fly, same old spi - der, I

same old lie; I need thee my dear, I've a va - can-cy here And to
 same old "Dry;" Your face is di - vine, Here's your fa - vor-ite wine And to
 won-der why; now Thank you and such, I've en - joyed it so much, But you'll

1. 2. 3.
 fill it, to fill it, Is want-ed: a fly. want-ed: a fly.
 drink it, to drink it, Is want-ed: a fly.
 find out that still there is

Dance.
Moderato.

The musical score is arranged in six systems, each with a treble and bass staff. The key signature is D major (two sharps) and the time signature is 3/4. The piece is marked 'Dance. Moderato.'.

- System 1:** Treble staff begins with a triplet of eighth notes (F#, A, C), followed by another triplet (B, A, G) and a triplet of eighth notes (F#, E, D). The bass staff provides harmonic support with chords and single notes.
- System 2:** Treble staff features a triplet of eighth notes (F#, A, C), followed by a triplet of eighth notes (B, A, G), and a triplet of eighth notes (F#, E, D). The bass staff continues with harmonic accompaniment.
- System 3:** Treble staff starts with a triplet of eighth notes (F#, A, C), followed by a triplet of eighth notes (B, A, G), and a triplet of eighth notes (F#, E, D). The bass staff includes a triplet of eighth notes (F#, E, D) and a triplet of eighth notes (C, B, A).
- System 4:** Treble staff begins with a triplet of eighth notes (F#, A, C), followed by a triplet of eighth notes (B, A, G), and a triplet of eighth notes (F#, E, D). The bass staff features a triplet of eighth notes (F#, E, D) and a triplet of eighth notes (C, B, A).
- System 5:** Treble staff starts with a triplet of eighth notes (F#, A, C), followed by a triplet of eighth notes (B, A, G), and a triplet of eighth notes (F#, E, D). The bass staff includes a triplet of eighth notes (F#, E, D) and a triplet of eighth notes (C, B, A).
- System 6:** Treble staff begins with a triplet of eighth notes (F#, A, C), followed by a triplet of eighth notes (B, A, G), and a triplet of eighth notes (F#, E, D). The bass staff features a triplet of eighth notes (F#, E, D) and a triplet of eighth notes (C, B, A).



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Finale Act II.

THE JEWEL OF ASIA.

Words by
HARRY B. SMITH.

Music by
LUDWIG ENGLANDER.

Voice. *Allegro moderato*

Chorus.

Please don't move!

Please don't move!

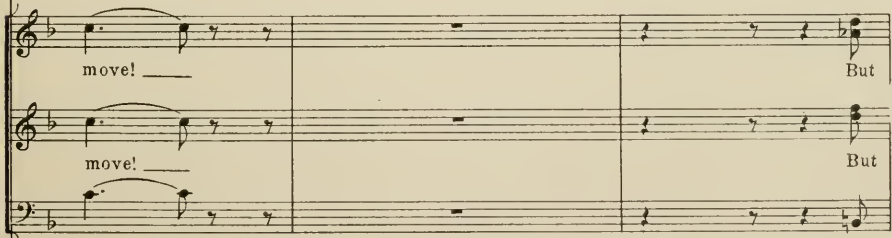
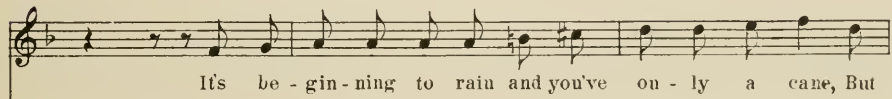
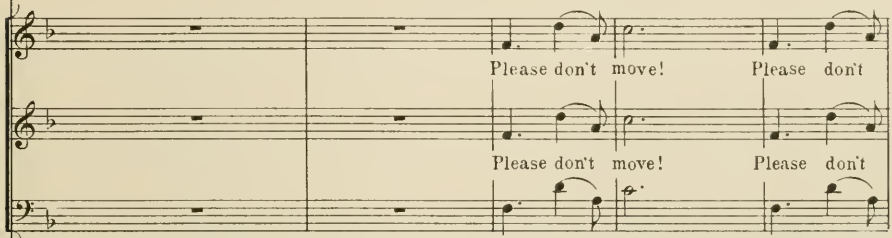
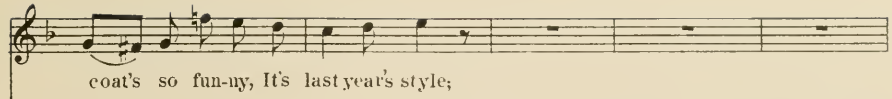
Piano. *Allegro moderato*
ff

Pierre.

Now! just look pleas-ant, ex-cuse my smile, your

Please don't move!

Please don't move!



please don't move!

please don't move! For he is the Pa - sha, a great po - ten-

please don't move! For he is the Pa - sha, a great po - ten-

ff

tate And he pos - sess - es the keys of Fate; His wives from Cir-

tate And he pos - sess - es the keys of Fate; His wives from Cir-

cas - sia con - sid - er him great And on his smile or frown we

cas - sia con - sid - er him great And on his smile or frown we

wait; When peo - ple ap - proach him, they do so with

wait or frown we wait; When peo - ple ap - proach him, they do so with

Pasha.

All

dread, For he's a tem - per wild and free;
 dread, For he's a tem - per wild and free;

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with a fermata over the final measure. The bass staff provides harmonic support with chords and a steady eighth-note pattern.

men who come near me, Must trem - ble and fear me, So

The piano accompaniment continues with a treble and bass staff. The treble staff features a melodic line with a fermata. The bass staff provides harmonic support with chords and a steady eighth-note pattern.

ter - ri - ble I am, So ter - ri - ble I am, So

The piano accompaniment continues with a treble and bass staff. The treble staff features a melodic line with a fermata. The bass staff provides harmonic support with chords and a steady eighth-note pattern.

ter - ri - ble I am, So ter - ri - ble I am, As

ev - 'ry one can see _____

ev - 'ry one can see. _____

ev - 'ry one can see. _____

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Sung by Miss Marie Cahill	60
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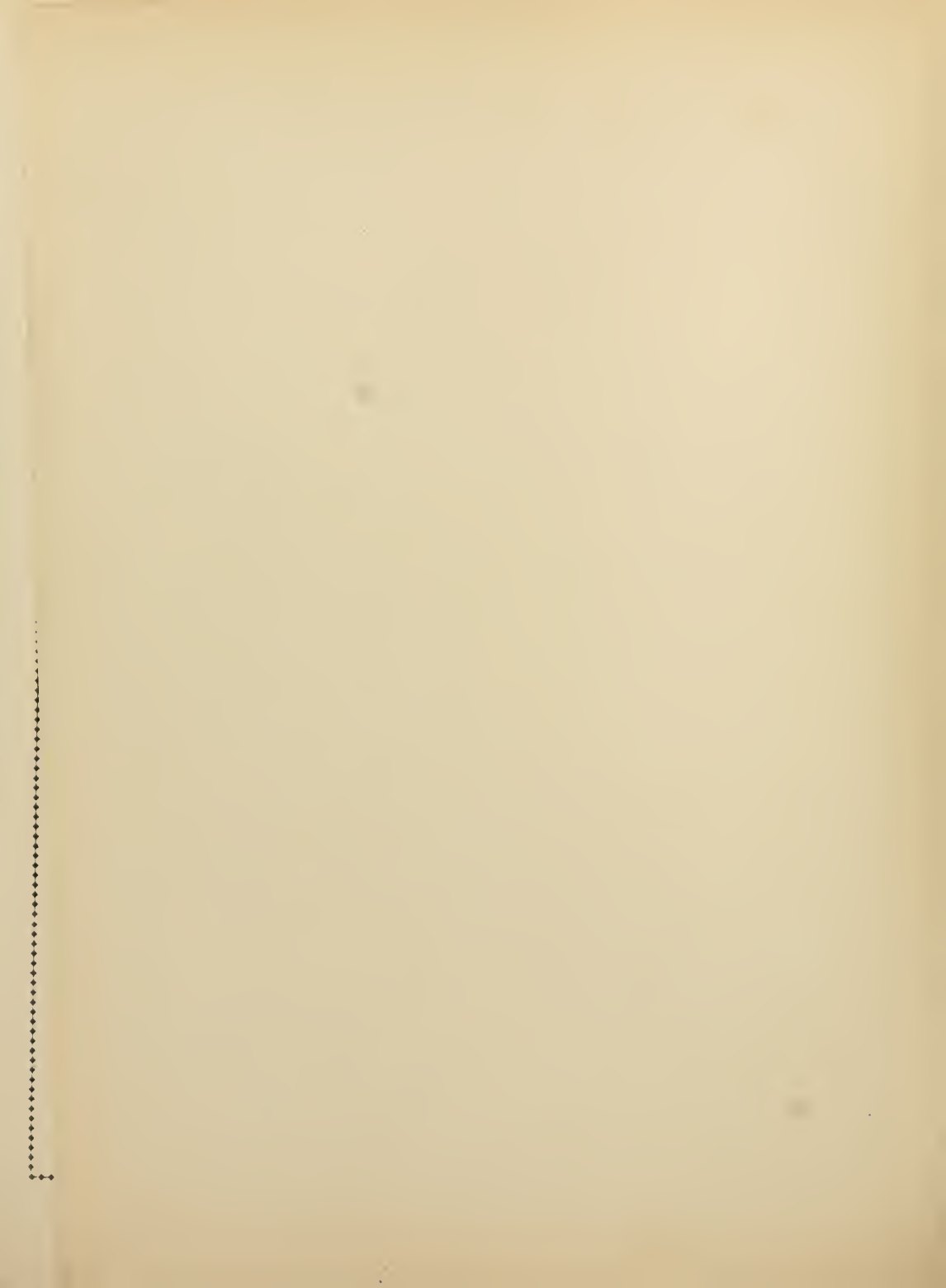
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and HARRY B. SMITH

Composed by LUDWIG ENGLANDER

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I AM THE PASHA.....Sung by Mr. George O'Donnell and Ensemble 60

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